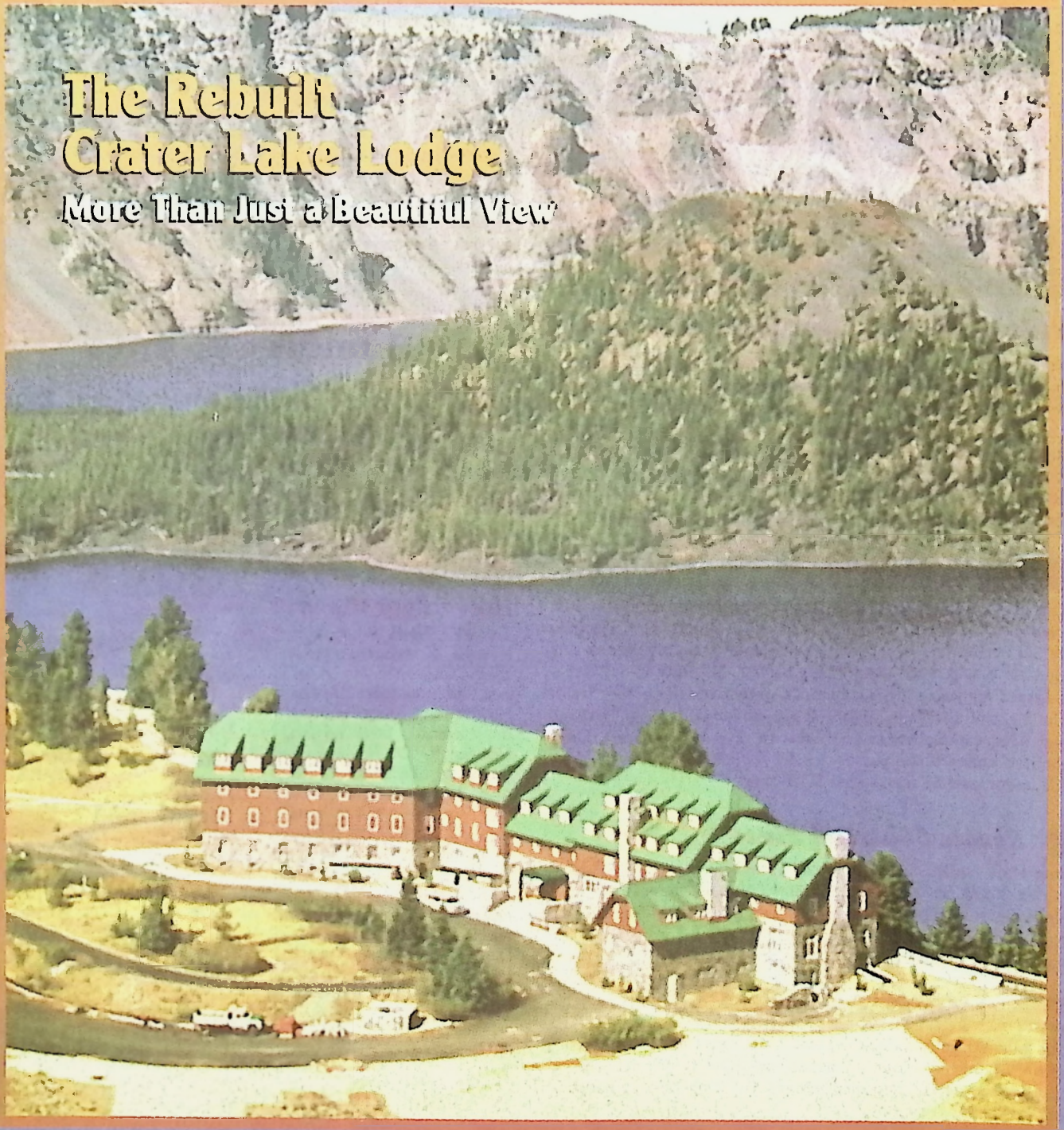


JEFFERSON

Monthly

The Rebuilt Crater Lake Lodge

More Than Just a Beautiful View



Mt. Shasta Ski Park

Experience
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Mt. Shasta is rapidly gaining the reputation for some of the most varied and exhilarating mountain biking in Northern California. The Ski Park offers everything you'll need for a complete day of mountain biking, from deluxe bike rentals, helmets, all-day chairlift passes for you and your bike, an extensive network of trails, including the thrilling Coyote Road downhill trail, as well as special recreational races (see Summer Events for dates). Daily unlimited chairlift/bike passes are \$9 for adults, \$6 for children 12 & under, and \$8 for seniors 62 & over.

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Ski Park Lodge

At the Ski Park Lodge you can take in the panoramic view of Mount Shasta from our sunny patio, and enjoy refreshments and lunch from our outdoor café. Also available are recreation-minded gifts, apparel and mementos from the Ski Park's Mountain Shop. **Lodge Rental: ask about our group rates for receptions, anniversaries, reunions and other special events.**

Summer Events

August 20

Shasta Mtn. Bike Race #3—Downhill

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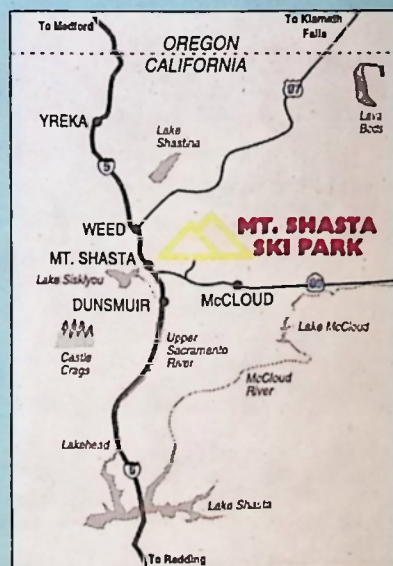
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The Mt. Shasta Ski Park is located in beautiful Northern California ten miles east of Interstate 5 via Highway 89. From Redding or Medford, take I-5 to Highway 89. On Highway 89 travel six miles east, then turn left onto Ski Park Highway. We are one hour from Redding, 1.5 hours from Medford.

For more info:

Please contact our friendly, helpful staff. Write: Mt. Shasta Ski Park, 104 Siskiyou Avenue, Mt. Shasta, CA 96067; or call: (916) 926-8610. For 24-hour hotline, call (916) 926-8686.



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PHOTO: CHRISTOPHER BRISCOE

Suzanne Seiber in Oregon Cabaret Theatre's production of *Dames At Sea*.



The Balafon Marimba Ensemble will perform as part of this year's Jacksonville Celebrates the Arts. See Spotlight page 13.

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JEFFERSON

Monthly

AUGUST 1995

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TUNED IN

Ronald Kramer

In the Public Interest...

Washington has been abuzz. Even in the midst of the sweeping changes in federal policy under discussion, the Telecommunications Deregulation Bill has stood out in importance as a striking departure from our legislative past. An exceedingly high-stakes battle was in progress and lobbyists for the potential winners and losers under this bill were in their highest gears. Even the switchboards couldn't handle the traffic and many had to resort to personal messenger to deliver messages because telephone lines were so constantly jammed that it was essentially impossible to reach the congressional offices of the key players.

Eventually, the House of Representatives passed a "telecom" bill and the Senate did likewise. Differences in the bills need to be worked out in conference so no one can yet say what the final result will yield. But since President Clinton has not indicated that he will veto bills along the lines of either chamber's work, it seems likely that some type of "telecom" bill will be enacted.

Is public radio discussed in the bill? Not at all. Does this bill touch on issues which affect us? You bet.

Ever since the first federal legislation in 1910 which sought to regulate wireless communication, the government's standard for regulating the broadcasting, telephone and cable industries has been to assess various policy alternatives in light of their perceived ability to operate "in the public interest." All broadcasting station licenses, for example, are issued because licensing each individual station has been deemed—through the Federal Communications Commission's (FCC) regulations and standards—

to serve the public interest.

Our current federal legislation was passed in 1934, when the Communications Act created the FCC. For the past thirty years, some significant attempts to scrap the Act have emerged under the argument that technology had so altered the communication industries that a more contemporary piece of legislation was needed. Because the potential changes inherent in such a radical step as scrapping the old legislation made the regulated communication industries somewhat nervous, no one ever made the final push to overturn the 1934 Act and the newer industries' regulatory needs have instead been handled as amendments to the original Act.

Until 1995, that is.

Proponents of a telecom bill have argued that the new technologies require new, or little, regulation. Moreover, ever since the courts forced the divestiture of AT&T, the various players have been jockeying to divide up the turf in different ways. Under the telecom deregulation bill the cable companies would be able to commence offering local telephone services, and the phone companies would be authorized to enter the cable television field. The theory is that such added competition would benefit consumers. While it is not specified in either bill, several of the major congressional figures responsible for the telecom bill are on record as favoring the abolition of the Federal Communications Commission (FCC). The functions, such as licensing of broadcasting stations, could be handled privately, they say, by just having businesses buy and sell stations just like land changes hands.

But let's take a look at the federal government's track record at future gazing. Remember when the courts broke up AT&T. There was widespread concern that only the parent AT&T could "make it" and that the seven regional operating companies—"stuck" as they were with the local telephone "utility" functions, might not be economically viable. All the smart money was betting on AT&T to emerge the economic winner. What happened? AT&T was left with the enormously competitive long distance business and has had a very difficult time. The regional operating companies have been extremely profitable. In fact, they have been throwing off so much surplus cash that they are now looking for new industries to enter—like the cable industry.

Remember how deregulation of the airlines was going to force air fares down and benefit consumers? Well, that kind of depends upon where you live. If you're traveling a highly traveled corridor between Washington DC and New York, for example, the tight competition between carriers has not only held fares down, it has depressed them to a degree that the airline industry has been unable to run at a profit. Numerous carriers have gone bankrupt and—in the wake of numerous airline disasters—both the government and the industry have had to assure the public that the one thing they aren't cutting back on is reliable maintenance procedures. But what about air fares, or even air service, outside the major corridors. Salem, OR and numerous other small communities have lost all commercial air service. Other airports, like Medford, have some of the highest per mile air fares in the country, because there is little competition on the smaller (although busy) routes.

In effect, things have been reversed. Under the old airline (and telephone industry) model, universal and uniform service was deemed to be in the national interest. So the costs were averaged over all users and you paid the same price for a telephone in Medford as you did in Portland. Per mile air fare costs were also pretty comparable. This was accomplished by charging the urban metro customers just a little bit more in order to balance out the costs for all. What has happened in the deregulated airline industries is that the smaller, less competitive routes like those out of Medford are actually subsidizing the now underpriced—and higher

CONTINUED ON PAGE 31

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SPEAKING OF WORDS

Wen Smith

Infamous Sights

Recent mail brought a note from a reader who attached a clip from a travel ad. He marked a paragraph headed "Travelling to Vallejo."

"They should get the *l* out," my wife said when I showed her the headline.

My eye caught the two *l*'s in Vallejo.

"That's the right spelling," I said. "It's a town on the north bend of San Francisco Bay."

"I'm talking about the *l*'s in *travelling*," she said.

"You're right," I said. "It's the British who double the *l* in words like *travelling* or *marvellous*. American usage makes it just one *l*."

We both know, of course, that most travelers, wherever they go, will have eyes for the marvelous, not for the spelling.

"That spelling can't be why the reader sent you this," she said, inspecting the ad. "Ah, listen to this. It says, 'Experience the infamous sights of San Francisco Bay.'"

"Ridiculous," I said. "Who would go on a cruise to see *infamous* sights?"

"Alcatraz is *infamous*," she said.

"The ad doesn't mean Alcatraz," I said. "The bay and the Golden Gate Bridge are *famous*, not *infamous*. The copywriter probably doesn't know that nothing's really famous unless it's admirable. All infamous things are shameful, criminal, outrageous."

"People, too," she said. "Churchill was *famous*, but Hitler was *infamous*."

"Jack the Ripper was infamous," I said. "Charlie Manson, Geoffrey Dahmer. And sometimes the famous turn out later to be infamous. Take Jim Bakker and Michael Jackson."

"Or O. J. Simpson," she said.

"Innocent until proven infamous," I said.

"It's not just people and places," she said, "but events, too. Paul Revere's ride is famous."

"Don't forget Pearl Harbor," I said, quoting Franklin Roosevelt—"December 7th, 1941, a date that will live in infamy..."

"Anyway," she said, "I don't think I'll take a cruise to see the infamous sights of the bay. You'd think ad writers would be more literate."

"This one may learn," I said, "when he finds out how many potential customers are scared away by the threat of *infamous* sights."

"Well," she said, "This is only an obscure paragraph in the ad. Not many people will notice its mis-

take."

"Good thing for the copywriter," I said. "If you go unnoticed, you don't have to live in infamy." ■

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

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JEFFERSON OUTLOOK

Russell Sadler

Senatorial Speculation

Will he or won't he? Not even his press aide knows for sure. It is the season to speculate on Mark Hatfield's future. It goes on every six years and potential opponents are sure Oregon's senior senator is coyly delaying a decision to run for reelection.

The truth is Hatfield has not made up his mind to run for a sixth term yet. Hatfield is not a one-dimensional cardboard politician. He agonizes over each reelection decision. He turned 73 on July 12. There is a part of him that wants to return to private life. He recently bought a house in Rockaway on the coast south of Tillamook. Hatfield almost retired in 1990. He chaired the powerful Senate Appropriations Committee when Republicans won control of the Senate in 1980 and gave up that power reluctantly when they lost their majority in 1986. Now that the Republicans control both houses of Congress, Hatfield is even more reluctant to leave his powerful position.

Younger, more ideological Republicans bent on actively shrinking government regardless of the consequences, tend to view Hatfield as an old style porkbarrel politician. Hatfield has a broader view of appropriations. He knows money is power and the appropriations process is often used to control programs Congress does not have the votes to repeal. Congress does not have the votes to repeal the Endangered Species Act, for example, but the House Appropriations Committee is forbidding federal agencies to spend any money to add any plants or animals to the endangered species list. It is cutting money for baseline research that will tell scientists what is actually happening out there. The House committee is also cutting money for the Northwest Salmon Recovery Plan and shifting spending from western national parks to parks in the home states of senior House committee members.

Oregon Fifth District Congressman Jim Bunn, who sits on the House Appropriations Committee says there are just higher priorities for the money. Veterans like Hatfield

know this is how lawmakers use the appropriations process to thwart laws Congress does not have the political stomach to repeal. Seniority on the appropriations committees is often the only way to protect your state or region from deals or demagogues. In the House, Bunn does not have the seniority to prevent other Republicans from cutting federal spending in the Northwest so they can shift it to their own states. In the Senate, Hatfield does. His ability to protect the region from conservative social and economic engineering weighs heavily against any decision to retire.

Bend businessman Harry Lonsdale announced he will seek Hatfield's seat for a third time no matter what Hatfield decides. There are a lot of other people waiting in the wings for Hatfield's decision. Superintendent of Public Instruction Norma Paulus, former Oregon Attorney General and University of Oregon President Dave Frohnmyer and Senate President Gordon Smith are among the Republicans. Congressmen Peter DeFazio and Ron Wyden and former Gov. Neil Goldschmidt are among the Democrats.

Moderate Republicans like Frohnmyer and Paulus probably cannot get nominated by Oregon's rightward lurching Republican Party. Gordon Smith has positioned himself so far right during the early part of the legislative session he probably cannot win a statewide election despite a recent effort to reposition his image as a more moderate, less ideological Republican.

DeFazio will sit this race out and take on Sen. Bob Packwood if the junior senator dares run for reelection in 1998. Wyden will not challenge Hatfield if the senior senator decides to run for reelection. Goldschmidt is torn between the desire for another public office and the money he is making as a trade consultant.

The office is Hatfield's if he wants it, provided he can get by the ideological thought police in the national party who are considering recruiting a primary challenger. Ideologues like Sen. Connie Mack, R-Florida, have not forgiven Hatfield for his vote killing the

politically strategic but substantively empty balanced budget amendment. The ideologues that control Hatfield's national party want good political soldiers who will take orders. Oregonians historically prefer independent thinkers who march to their own drummers.

The political calculus of Oregon voter registration encourages independence. About 49 percent of Oregon voters are Democrats, only 34 percent are Republicans. The rest are independents with little but their independence in common. When Oregon Republicans nominated moderate candidates like Mark Hatfield, Tom McCall or even Bob Packwood before his fall from grace, they attracted independent voters and cross over Democrats and got elected. Even traditional Republican conservatives like former Gov. Vic Atiyeh could attract enough cross over votes to get elected if the Democrat's nominee was perceived as too liberal. No more. Oregon Republicans are moving steadily rightward leaving the statewide majority of voters behind.

Extremely conservative Republican candidates cannot get elected in statewide races. That is why John Kitzhaber is governor and Denny Smith is not. The same political calculus is likely to sink any statewide race by Gordon Smith or any Republican that might succeed in unseating Hatfield in the primary. Lonsdale's engaging personal appeal is offset by serious lack of experience in public office, according to past polls. This raises doubts about Lonsdale's ability to hold the loyalty of Democratic voters and attract the always unpredictable independents.

If Oregon Republicans are so foolish to turn out Hatfield in the primary and doctrinaire Democrats nominate Harry Lonsdale, it creates the biggest opportunity for an independent candidate with name familiarity since 1931. In the depths of the Great Depression, Oregon voters abandoned both the Republican and Democratic nominees and turned to independent candidate Julius Meier—the man who owned the department store.

Oregon voters traditionally respect politicians who think for themselves. Paulus or Frohnmayer could be formidable independent candidates if they free themselves from the growing demands for ideological conformity in the Republican Party.

■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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The Rebuilt Crater Lake Lodge

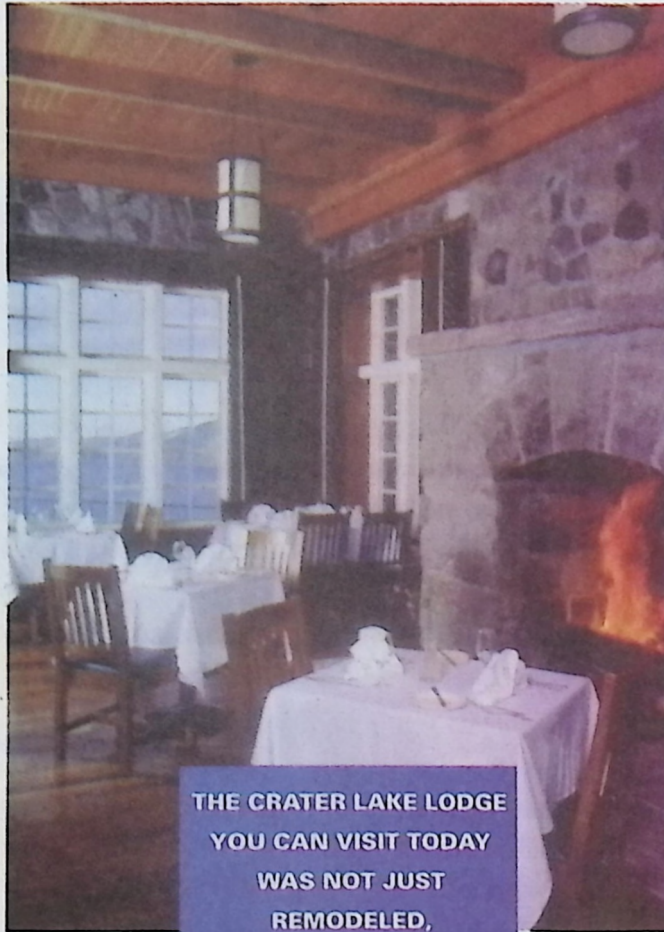
More Than Just a Beautiful View

Just before the rebuilt Crater Lake Lodge opened to the public on May 20, my wife and I were asked to come to a press preview of the new facility. The invitation included dinner, overnight accommodations and breakfast the next morning. It was an offer we couldn't refuse, especially since Crater Lake National Park in Oregon is one of our favorite places to visit. By chance we made Crater Lake Lodge trivia history by being the first two people to register through the front entrance (one or two couples snuck in through the back door first). Here's our report:

From the outside, the Crater Lake Lodge looks very much as it did when it was closed down suddenly six years ago. Even inside, the big public rooms appear much as they were then, with their huge stone fireplaces and bark-covered walls. But looks are deceptive. The Crater Lake Lodge you can visit today was not just remodeled, redecorated or reinforced. It was totally reconstructed from the basement up by the National Park Service at a cost of more than \$15 million.

In 1915, when the lodge first opened, it was the only hotel overlooking the magnificent blue waters of the crystal clear volcanic lake. It still is. But, in 1989, just as the summer season was about to begin, engineers warned that the lodge could collapse of its own weight at any moment, and its old doors were never again opened to the public.

While some original materials, such as the vol-



THE CRATER LAKE LODGE
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TOTALLY
RECONSTRUCTED FROM
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FEATURE BY
Fred Flaxman

PHOTOS COURTESY OF
National Park Service

canic stones, were salvaged for reuse, very little of the original building could be saved. The Great Hall wing was dismantled and rebuilt. The rest was gutted. A steel structural support system, modern utilities and life-safety systems were incorporated into the new facility. Telephones and televisions in each room were intentionally left out.

Although we never stayed at the old Crater Lake Lodge, I have seen pictures of what it looked like, including historic shots from the 1920s and '30s. It was very primitive, basic and simple. If people who were there in those days carry with them fond memories of the old place, it is probably because of the conviviality of the company they kept and the irresistible charm of the lake, rather than because the lodge was such a beautiful place to visit. Unadorned light bulbs used to hang from the ceilings. The iron

beds were so poorly built in 1935 that guests were liable to roll out. Which explains why they didn't need, and weren't provided, alarm clocks. The furniture is far more comfortable today, and the fixtures quite a bit more attractive.

Carol Edelman, the Portland-based interior designer responsible for how the lodge looks today, said that when her firm first took on the assignment, she thought the task was going to be to restore the building to its appearance during some golden age. But, as she researched the building's history and studied the photos from earlier days, she realized that there was no such period. The lodge had always been strapped for funds and

things were done as cheaply as possible.

"The old lodge really wasn't that memorable," she told me. "There were interesting bark walls and stone fireplaces, but that was about it. Our job turned out to be to create what could have been intended, but was never carried out."

The big stones of the fireplaces were taken apart, numbered, and put back together in the same spots, but the walls had to be replaced with new bark. Edelman visited several other Northwest mountain lodges, and gave a great deal of thought to what made them special, interesting and comfortable.

She decided not to zero in on one year and try to recreate what the Crater Lake Lodge might have looked like then, but rather to consider the building as it might have evolved over the years, with one manager purchasing mission-style furniture, another adding twig chairs, a third buying some woven-fabric seats. The end result is a mixture of styles and eras which reflects the tastes of the decades before the lodge was demolished.

The first thing my wife noticed on entering the reception area was what she thought was a painted floor, cleverly matching real rugs in the Great Hall. The floor was not painted, however, which, I guess, would have worn out very quickly. The rug design was created with pieces of colored linoleum fired on a backing. It's an old idea, Edelman told me, that's being done again. Edelman created the designs herself.

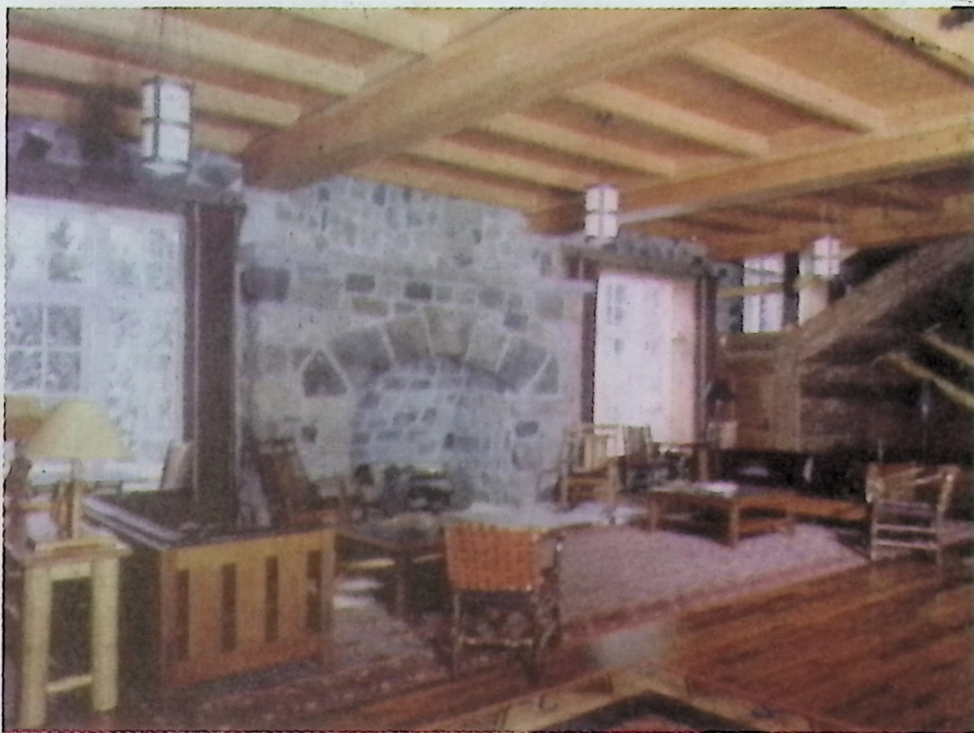
My wife also was quick to notice how well the green and white color scheme seemed to blend with the environment. "We tried to continue the experience of the outside indoors," Edelman told me. Blue was used sparingly in discreet touches. I guess that was to avoid any unfavorable comparisons to the unique and incredible color of the lake outside.

My wife and I made Crater Lake Lodge trivia history a second time when we were the very first to be seated and served in the dining room. This wasn't completely by chance. No one was more eager to eat by 6 p.m., when those doors opened, than I was, and I have the expanding waistline to prove it.

In my experience, restaurants with fantastic views don't usually pay much attention to the food they serve. They don't need to. The views are all that is necessary to fill the tables. But the dining room in the new Crater Lake Lodge appears to be the exception which proves the rule. The impressive views of the lake are matched by the food, which my wife and I both compare favorably to the best we have ever experienced. And there is a delightful emphasis on using Oregon produce, including hazelnuts, Oregon blue cheese dressing, Oregon wines and—my favorite—Oregon berry pie. All this is served by young, polite, attentive, well-trained, friendly waiters and waitresses.

The atmosphere of the dining hall is warm and rustic. There is a large, stone fireplace at one end in which gas flames burn artificial logs. Three ponderosa pine trunks serve as decorative center supports for the large room. White table cloths on the 20 tables are set at catty-corners over green linens, and the servers are dressed in matching green cummerbunds, green bow ties and white shirts and blouses. The diners, thankfully, come dressed any way they choose, from tie and jackets to sports shirts.

As for the price, our two dinners would have come to \$62, including one glass of wine, if we hadn't been treated by the private company which operates the lodge. There's a cafeteria a few yards away in Rim Village with much lower prices. Of course, neither the cafeteria's food nor its views are anything like the lodge's. Reservations are a must for dinner at the lodge, but can only be made earlier the same day. Lunch is first come, first served, and should be less expensive.



Above: Fireplace in the Great Hall. During renovation this fireplace was taken apart stone-by-stone, numbered and charted, and then each stone replaced in its previous position.

Previous page: The lodge dining room with a lake view.

The lodge now, as before, is geared to tourists who plan to stay only a night or two and enjoy the natural environment. It is not a destination resort. There is no swimming pool, no game room. The rooms don't even have closets or chests of drawers. So, when we finished our leisurely dinner at 8:30, there wasn't much to do but watch the sun set on the lake or read and relax in the Great Hall in front of yet another huge stone fireplace. In July or August we would have taken a romantic moonlight walk along the lake, but in May there was still 15 feet of snow on the rim.



Crater Lake Lodge dining room in 1917.

We didn't last very long before we returned to our little room on the top floor. The views of the lake from the two windows were so stunning, it was difficult at first to notice anything else about the interior surroundings. The windows were set in a dormer alcove, and there was a most appropriate window seat on which to relax and enjoy the sights.

Historic photos of Crater Lake adorned the walls, which were covered with wainscoting typical of the 1920s. The bed, like all of the beds in the lodge, was queen size. The only other furniture in our room was a small night table, filled to capacity with a lamp and small clock radio, on which Jefferson Public Radio came in loud and clear. There wasn't enough space to empty out my pockets, never mind unpack our one small suitcase. Part of the long window seat had to be expropriated for this purpose.

In 1929 the lodge had 105 sleeping rooms, but only 20 had private bathrooms.

Now the lodge has only 70 rooms, but every one has a private bath. Rooms similar to ours rent for \$119 plus tax per night. Across the hall, where the views are of mountains and valleys rather than the lake, the rents are \$114. There are four suites with lofts which go for \$169 per night for up to four people. As of this writing all rooms were booked through Labor Day. For reservations call 1-503-594-2255.

If you find those rates a bit pricey, there are other accommodations available in the park, though none of them are right on the lake. Mazama Village offers cabins for two for \$74 per night through September 14, \$59 per night from Sept. 14 to Oct. 14. And there are 198 tent and RV spaces which go for \$12 a day.

It is hard to believe that anyone would want to watch television here, but doing without a phone is another matter. Once in bed we discovered that the room was too hot, and the heating system much too noisy. But we had been told by the gracious bellhop who accompanied us to the room that the heat and air conditioning were computer controlled. There was nothing we could do to adjust it, but he could be called on to make small changes if we were not comfortable. That's when we first missed a means of calling for service.

We heard the next morning—following an uncomfortable, overly-heated night—that another guest had cut herself and desperately needed a bandage. As there was no way of telephoning for help, she proceeded on her own to the front desk, trying her best not to drip blood on the new carpets along the way.

There being no phone to call for room service the next morning, nor table to eat breakfast on in our room, we gladly went back to the beautiful, rustic dining room for our first meal of the day. Then, before checking out of the hotel, my wife and I enjoyed the interesting exhibit of the history of the Crater Lake Lodge, mounted by the National Park Service to the left of the lobby on the main floor. On display is an overly-optimistic report from the Medford Mail Tribune, dated July 25, 1910, stating that the new lodge "will defy the ravages of the elements for all time to come." Nowhere in this exhibit is there a prediction as to how long the new structure will last, but it's safe to say that it will be there when you decide to pay a visit. If you want to stay overnight next July or August, though, you had better make your reservations now.

A Quick History of The Old Crater Lake Lodge

(from the National Park Service exhibit at the lodge)

- 1902** Crater Lake National Park established.
- 1903** Park promoter William Steel proposes that a hotel be built.
- 1905** A road is completed to the caldera rim.
- 1909** Construction of the lodge begins.
- 1910** Locomobiles (early motorcars) transport visitors to the caldera rim.
- 1914** Snow causes large sections of the roof to collapse.
- 1915** Crater Lake Lodge opens June 28. Dinner is served in the dining room.
- 1916** On Aug. 7 the lodge is packed. Guests without rooms sleep in the Great Hall. Kerosene lamps and candles are the only lights upstairs.
- 1917** The cesspool overflows.
- 1919** Four fire escapes are installed. Guest room doors have no keys.
- 1921** In the evenings violins are played in the Great Hall.
- 1924** New rooms in the lodge annexes open.
- 1924** A November storm rocks the upper floor like a ship. Snow blows in around windows and between shingles.
- 1928** Work begins on an awning-covered terrace on the lake side of the lodge.
- 1929** Guests complain about inadequate room furnishings. The lodge has 105 sleeping rooms, but only 20 have private baths.
- 1930** Lodge lights, powered by a generator, are too dim for reading or playing cards. There is no heat in the rooms.
- 1933** Sod is laid and shrubs are planted near the lodge entrance. Long Winters and dry summers make growing difficult.
- 1935** The lodge's iron beds are reportedly so poor that guests are liable to roll out.
- 1938** A laundry is completed in the basement. In previous years linens were sent to Medford or Klamath Falls.
- 1941** Inspectors express continuing concerns about fire safety. Nineteen female employees are living in small rooms in the attic without baths or proper fire exits.
- 1942** The lodge closes July 27 and remains closed during World War II.
- 1943** An engineer calls the lodge "a fire trap of the worst sort."
- 1947** A ski bowl south of the lodge is equipped with a gas-powered rope tow.
- 1950** Large wood columns are installed in the Great Hall to help support the ceiling and walls.
- 1953** A report on lodge conditions documents numerous structural and maintenance problems.
- 1955** The new "Caldera Room" cocktail lounge opens.
- 1960** Wine is served in the dining room.
- 1967** The National Park Service receives title to the lodge from the concessionaire.
- 1968** A fire sprinkler system is installed. Steel cables are installed to help withstand snow loads.
- 1975** The lodge closes early in the season due to the contamination of the park's drinking water supply.
- 1980** The NPS holds public meetings on the future of the lodge.
- 1981** The lodge is entered in the National Register of Historic Places.
- 1984** Public meeting confirms strong regional support for saving the lodge from demolition.
- 1988** The NPS announces that the lodge will be rehabilitated.
- 1989** Engineers report structural instability. The lodge does not open for the 1989 summer season.



Some of the rooms do not have bath/shower combos, instead they have claw-footed tubs in front of the window.

Fred Flaxman, a writer, editor and former public broadcasting executive, lives with his wife in southern Oregon.

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NATURE NOTES

Frank Lang

Black Widows

Arthropods are the largest group in the Animal Kingdom. Because of their jointed legs, exoskeleton, and circulatory systems, nine foot ants, or, God forbid, nine foot spiders are not physically or physiologically possible. There are many different kinds of arthropods that deliver venom to humans. Wasps, bees, ants and scorpions sting. Spiders and centipedes bite. Many other biting arthropods pass disease to humans; lice, ticks, mosquitoes and fleas.

Spiders give many humans the creepy crawly hebe jebes. Arachnophobic are you? My mother used to tell me that when you stepped on a spider, it was going to rain tomorrow. Growing up in western Washington, I learned this was almost a certainty.

Nearly all 20,000 spider species produce venom. Fortunately for humans, relatively few have fangs of sufficient strength to penetrate our hides. About 200 species can bite humans and do damage. Often though, spiders are blamed for bites and stings of other arthropods or problems caused by various skin conditions.

Lacrodectus hesperus is the spider that causes most serious spider bites in our area. You know this spider as the black widow. The black widow is typically shiny black with a characteristic red hour glass on the underside of its bulbous abdomen. Color can vary from shiny black to brown and the red mark may be missing. Black widows build their messy webs in various locations. At my house they are in nooks and crannies in the garage, around the wood pile, and in the drip irrigation control box, for very short periods of time after I discover them.

Both sexes are poisonous. Only the fe-

male is big enough to bite a human. A female may be 15 mm long, a male 3-5, the little wimps. In the United States black widows cause most fatal spider bites, about 5 per year, which is about 5% of all bites. Most deaths occur in small children and the elderly. Healthy adults are simply in major pain for several days.

It starts as a pin prick or less. Severe pain soon develops that spreads to involve the entire body. Muscles twitch, the abdomen hardens, the body perspires profusely, dizziness, nausea, and vomiting may follow.

First aid there isn't. Put an ice cube on the bite if painful and get thee to the nearest hospital, fast. There, professionals

will monitor your progress and treat your symptoms accordingly. As with many kinds of venomous bites, the degree of poisoning varies. Trivial signs and symptoms require no specific treatment. Antivenom is available, but is used only in the most severe cases. Otherwise, treatment might be a warm bath, mild sedation or morphine. Seems to me a certain amount of care not to get bitten is best.

Want to return to the good old days? Here is a fabulous fact for you. The incidence of black widow spider bites in male humans has declined in direct proportion to the disappearance of the outhouse. OUCH!

LM

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Jacksonville, Summer and Art

Plenty to Celebrate

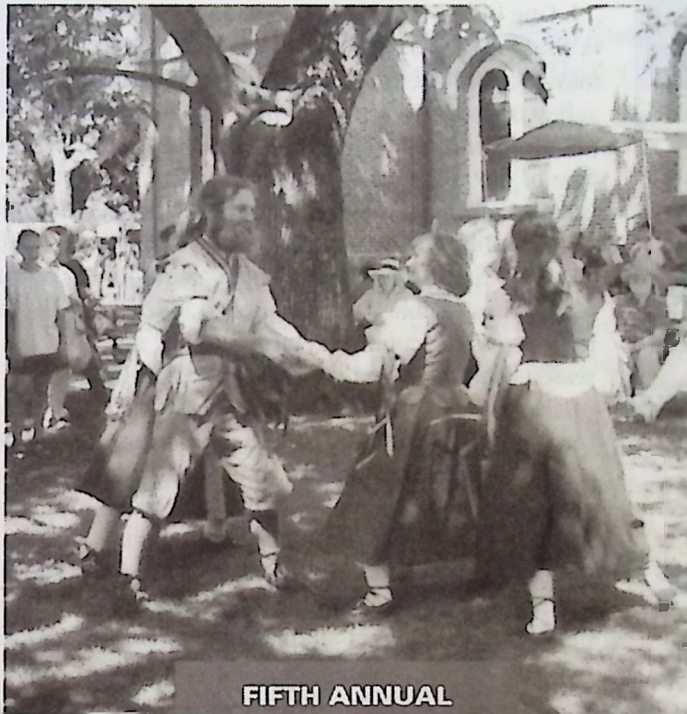
Jacksonville is a place full of spirits. The shadows of prospectors, traders, bushwhackers, Indians, and hardy pioneers haunt the town on a regular basis. For some time, those spirits were almost all that remained of the old town. But, like the phoenix which bursts forth with renewed vitality, Jacksonville has also been reborn, imbued with a creative spirit, and bustling once again with activity and commerce. And art. For the fifth consecutive summer, Jacksonville will play host to one of our region's largest gatherings of artists and craftspeople, as Jacksonville Celebrates the Arts returns this month.

Jacksonville Celebrates the Arts (JCA) has evolved into a truly regional event. Four western states will be represented this year by over fifty artists and craftspeople. Many of the participating artists come from the Eugene and Portland areas, and some from as far away as Arizona.

Artists and patrons have realized that this is truly a unique event because of its combination of extremely high quality and its relatively small setting. The atmosphere at JCA is warm and friendly and full of camaraderie. Indeed, as one travels from booth to booth, the old Courthouse lawn feels more like a neighbor's front yard than a place where public hangings of Western no-goods used to take place.

Because of its uniqueness, and because of the remarkable energy of coordinator John Dodero, the festival has become essentially self-perpetuating. The word is out among artists and craftspeople that Jacksonville is the place to be. It is that word of mouth which is generating most of the participants for this year's festival.

For Dodero, one of the most inspirational components of this year's JCA is the support of Trilobyte, the phenomenally successful computer



**FIFTH ANNUAL
JACKSONVILLE
CELEBRATES
THE ARTS
AUGUST 25, 26 & 27
COURTHOUSE LAWN,
JACKSONVILLE**

games developer in Medford. Trilobyte has made a very substantial donation to this year's festival. What Dodero really liked is that it became a truly personal involvement for workers at Trilobyte. Each department there took up a collection to put into the office "pot," and then Trilobyte was able to present JCA with the gift which resulted.

Fans of the arts can also participate in what has become a tradition at JCA—a silent auction to benefit Jefferson Public Radio. As John Dodero says about the creative arts and public radio, "If people like this kind of activity, they have to support it." If you support public radio,

and your eye is tickled by one of the many items available for auction, all you'll need do is put your name and bid amount down on the sheet of paper associated with each item. Festival organizers estimate that there will be about one-hundred items included in the auction. At the close of bidding on Sunday, we'll determine the highest bidder and place the congratulatory phone call. Just a few items available for auction include a framed pencil sketch by Ron Chaddock, a one-night stay and din-


ner for two at the Greensprings Inn, an astrological reading by Carol Horobin of Jacksonville, a poster by Judy Howard of Ashland, a Nightstar planetarium from Richard Moeschl, a popular Hug-A-Planet from the Northwest Nature Shop, a gift pack from Rising Sun Farm, and a stone carving from Robert Sorrell of Jacksonville.

One cannot have art without other art. There will be culinary treats provided by Thai Pepper of Ashland. And music. Lots of music. The courthouse lawn will be alive with sound all three days,

beginning at noon on Friday and 11am on Saturday and Sunday. Friday's musical fare will mostly consist of classical

CONTINUED ON PAGE 31

BY
Russ Levin

Sachet  On In!

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PIE IN THE SKY

Linda Eckhardt & Tod Davies



Exotic Fruits from Pie in the Sky

It must be inevitable living in the Rogue Valley that *Pie in the Sky* would focus on fruits. Exotic fruits, no less.


One of the things we're so convinced of is that while mangos, papayas, and guava may seem exotic to us, the fruits from this valley are as rare and precious as gems to people living elsewhere in the big world. One of our missions here at *Pie in the Sky* is to broadcast some of the precious fruits of our region to the world.

We will also be shipping out some of our valley's best edible fruits to public radio stations across the country to introduce our new season. More news on that subject next month.

But we're rocking along this month, alternating the sublime and the ridiculous going from fruits to chili to romance and to coffee in four quick weeks. Nathalie Dupree will tell us how she romances her new husband Jack. The folks from Peet's Coffee in the Bay Area will tell us how to pick the best beans. Paula Wolfert shares some tips for

using exotic fruits in cooking, and if you listen closely, you'll find out what killed Balzac.

We have to admit, with the dog days however, that we have almost completely lost control of our refrigerators here at *Pie in the Sky*. They're bursting with the fruits from this valley: cherries, peaches, plums, and the first summer pears. We've been putting up fruit, talking, and thinking, laying our plans for a long, sumptuous winter season.

Stay tuned. We'll have lots of stored treasures laid by you from the bounty of a Rogue Valley summer. 

Linda Eckhardt and Tod Davies are hosts and producers of *Pie in the Sky*, heard Saturdays on JPR's Rhythm and News Service at 1pm and again Tuesdays on JPR's News and Information Service at 12:30pm. If you'd like to talk with them on the show, or have questions, write to *Pie in the Sky*, P.O. Box 3543, Ashland, Oregon 97520, or call 1-800-847-2550. Local calls at 488-2378. Leave a message. We'll call you back.

WATERMELON SUMMER

makes about 24 servings

- 1 large watermelon
- 1 large ripe cantaloupe, peeled, seeded and carved into balls
- 1 cup fresh pitted cherries
- 1 cup raspberries
- 1 cup blueberries
- 1 cup green Thompson grapes
- 2 peaches, peeled, pitted, sliced
- 2 ripe Bartlett pears, peeled, pitted and sliced
- 2 bananas, peeled and sliced

Dressing:

- Juice and zest of 1 orange
- juice and zest of 1 lemon
- juice and zest of 2 limes
- 2/3 cup sugar
- 1 cup strained, reserved watermelon juice
- 1/2 cup fresh mint leaves
- 1 quart nonfat vanilla yogurt (optional) to accompany

Roll the watermelon around, until it's naturally flat side comes to rest. Cut a small slice off this bottom to make the melon sit flat. Now, carve a melon bowl by cutting off the top third of the melon. Scoop out the flesh and seeds into a large glass, plastic, or stainless steel bowl, catching all the juice. Cover the empty melon shell-bowl with plastic wrap and refrigerate empty until serving time.

Using a melon baller and working over the bowl, carve melon balls from the flesh of the melon and place in a second large bowl. Combine watermelon balls with remaining fruits. You should have about 24 cups of fruit.

Cover and refrigerate until serving time.

Make the dressing by mixing the citrus juices and zest with the sugar and mint. Stir in strained, reserved watermelon juice. Cover and refrigerate until serving time.

To serve, use a slotted spoon to transfer fruits to the watermelon shell. Pour the dressing over. Garnish with additional fresh mint and serve.

A bowl of nonfat vanilla yogurt served alongside makes a great accompaniment for people to top the fruit.

per serving: 93 calories, 1 gram protein, 9 gram fat, 23 grams carbohydrate, 10 mg. sodium, 0 cholesterol
exchange: 1-1/2 fruit

Stacie Smith-Rowe



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Picking Time

33rd Annual Auction and Art Event

Harvesting the Arts in the Rogue Valley

Saturday, September 23, 1995 at 6 pm

Rogue Valley Country Club

Auctioneer: Sid Voorhees

For more than three decades, the Rogue Gallery & Art Center has provided a lively environment for artists as well as the arts, making our region an especially creative place to work and live. Each year the gallery hosts more than 20,000 visitors, provides exhibit space for over 200 artists, and manages an Education Program which serves the needs of students of all ages and abilities.



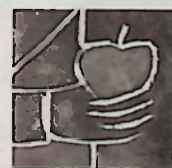
Our 33rd Annual Auction and Art Event, *Picking Time*, is a celebration of many talents. It is also a major source of operating funds for the Rogue Gallery & Art Center, its Educational Programs, Exhibitions schedule, and activities in support of artists. The Rogue Gallery & Art Center invites your participation in a community enterprise that visualizes a beautiful, bountiful future for the arts in our region.

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ON THE SCENE

John Burnett

When Time Stopped Covering the Bombing in Oklahoma City

OKLAHOMA CITY - In 15 years of reporting, I thought smugly, I had covered every grab-the-next-plane tragedy in which people die through the cruel acts of man or nature. But the Oklahoma City bombing was different.

It was the first story where I felt frustrated by the inability of words to convey the enormity of the tragedy or the profundity of the grief. The bombing stopped time in Oklahoma City.

Everywhere, people stumbled through their days, dumbstruck. Many succumbed to rage. An Episcopal priest delivered a pious, high-minded sermon about the dark and bright faces of humanity. After the service, he confided, "When they find that bastard, no punishment is too harsh for him."

The night after the explosion, I was pulling away from a green light when I felt the sickening jolt of a car slamming into mine. I was on deadline and I thought, "I don't have time for this." Then I heard the

driver behind me in the street, cursing and ranting. "My wife was in that building and I can't find her! I've been to every Goddam hospital and shelter!" I looked at the minor scrape on my bumper and quickly told him to forget about it. With screeching tires, he raced off into the night.

Much has been written about how this malevolent act brought out the extraordinary spirit of generosity of the Oklahomans. Several days after the bombing I went to Wal-Mart to buy a coat because a cold front had pushed through and all I had in my suitcase were cotton shirts.

The store had already responded to a call for donations by sending every large men's coat downtown for the rescuers. When the manager learned I was a reporter covering the bombing, however, she found me a warm sweatshirt, and cut the price in half. Then when I was standing in the check-out line, the woman behind me—after learning why I was there—told the cashier, "Put



PHOTO BY MARK HANCOCK, OKLAHOMA GAZETTE

his stuff on my bill." I paid, but thanked her.

I can't imagine what it's like documenting a horror on the order of the Rwandan genocide. But the Oklahoma City bombing affected journalists in a way that few stories do. As I was leaving a news conference at a Red Cross shelter one day, I overheard two volunteers discussing arrangements for counseling that several reporters had requested.

One night after dinner, Art Silverman, Cheryl Devall, and I found ourselves pulling up in front of the National Cowboy Hall of Fame. Having immersed ourselves in the ugliness of this story for six days, we needed a break.

The power and the beauty of the paintings—by Frederic Remington, Charlie Russell, and others—was cathartic, at least for me. And we weren't the only ones. We learned that a group of out-of-town firefighters had visited the museum before they left town.

I went back the next day to interview the director, Byron Price, for a profile of Oklahoma City I was doing. In his ostrich-skin boots and pearl-button cowboy shirt, Price loved, and lived, his work.

He showed me around his museums, and in the process taught me something I didn't know about art. We were standing in front of Albert Bierstadt's "Immigrants Crossing the Plains": a ragged group of families, wagons, and livestock moves down a rutted road toward a luminous sunset full of promise and the unknown.

I told Price of my restorative experience the night before; he didn't seem surprised. I really liked what he said: "Museums are like watching a great movie or reading great literature. You begin to understand and respond to that movie, that literature, or these paintings at a variety of levels. Only when you're forced to a new level by a tragedy (like the bombing) do you begin to see how an institution can be valuable in an experience like this."

"We saw an example of that over in Bosnia, when they thought they'd lost one of the most precious Jewish artifacts in one of the museums. They proved it hadn't been. They brought it out in the middle of the bombing. It embodied something very important to those people. This hall, in its own way, embodies those kinds of internal, soul-nurturing objects for Oklahomans." ■

John Burnett is NPR's Southwest correspondent, based in Austin, Texas.

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Also on the program will be flutist Sherril Kannasto, known throughout Southern Oregon for her work with the Rogue Valley Symphony, the Northwest Bach Ensemble, and the Rogue Opera. She'll join with JPR's Pat Daly to perform the Flute Sonata of Bohuslav Martinu.

**Be sure to mark your calendar for A Gift of Music
with Jefferson Public Radio!**



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Listen to First Concert and Siskiyou Music Hall for interviews with visiting Britt Classical Festival artists.

The NPR World of Opera continues its series of performances from Swiss opera companies with Smetana's *The Bartered Bride*, with the Opera Theatre of Geneva and L'Orchestre de la Suisse Romande, Saturday August 5 at 10:30 am.

Rhythm & News Service KSMF/KSBA/KSKF KNCA/KNSQ

Join us at 4:10pm Saturday, August 5th for a live broadcast of the 50th Hiroshima Day Memorial Ceremony from Hiroshima, Japan, followed by a live call-in produced by Hawaii Public Radio.

Legendary African trumpeter Hugh Masakela visits *Jazzset*, Thursday, August 3 at 10:00 pm.

News & Information Service KSIK / KAGI

Writers A.S. Byatt and Michael Ondaatje discuss their careers on City Arts of San Francisco, Tuesday, August 8 at 11:00 am.

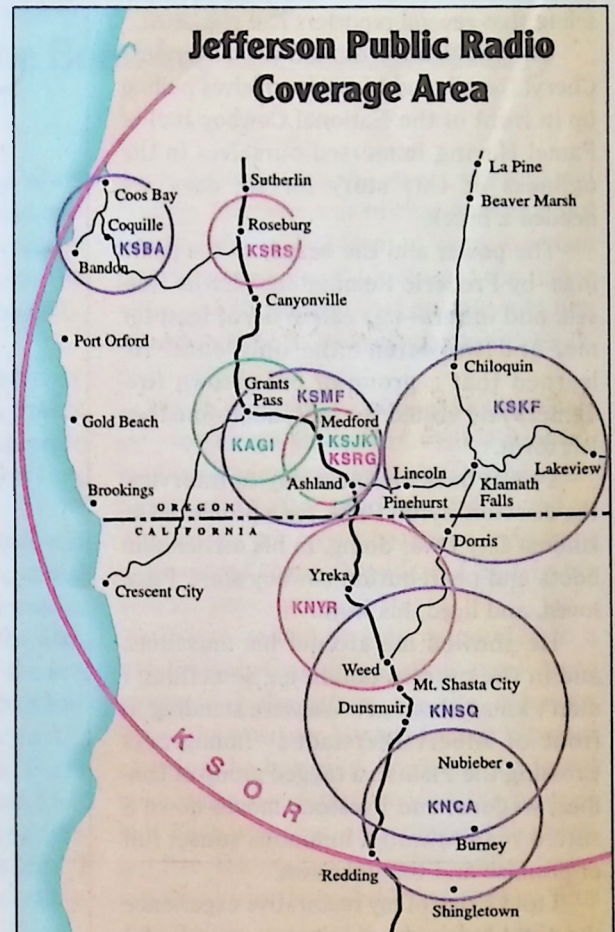
Volunteer Profile: Phil Merrifield

Phil has lived in Ashland for 14 years. He graduated magna cum laude in Communication/Broadcasting from SOSC in 1992. He currently hosts "Vintage Jazz" every Friday at 10:30 pm on the Rhythm & News Service.

Phil is looking to find his niche in the entertainment industry. An accomplished pianist, Phil will be accompanying well-known new age musician Alexander Sigarchian on an upcoming compact disc release. He is also co-authoring with Jamie Davis a soon-to-be-published collection of short stories called *Oxbone Sensibilities*.

Of "Vintage Jazz," Phil says "I'm a big Sinatra fan, and I love the music of Glenn Miller and Louis Armstrong. I really enjoy the opportunity to play this music for people who appreciate it as much as I do.

Phil does not like lima beans.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulalake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
12:06 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Mozartwoche
		5:00 America and the World	4:00 All Things Considered
		5:30 Pipedreams	5:00 To The Best of Our Knowledge
		7:00 State Farm Music Hall	6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM COOS BAY

KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY

KNSQ 88.1 FM MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Milky Way Starlight Theater (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Riverwalk (Fridays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	10:00 Jazz (Mon-Wed)	1:00 Pie In The Sky	2:00 BluesStage
6:30 Jefferson Daily	Jazzset (Thursdays)	1:30 Afropop Worldwide	3:00 Confessin' the Blues
7:00 Echoes	Jazz Revisited (Fridays)	2:30 World Beat Show	4:00 New Dimensions
9:00 Le Show (Mondays)	10:30 Vintage Jazz (Fridays)	5:00 All Things Considered	5:00 All Things Considered
Selected Shorts (Tuesdays)		6:00 Rhythm Revue	6:00 Musical Enchanter Radio Theater
Japanese Short Stories (Wednesdays)		8:00 Grateful Dead Hour	6:30 Folk Show
		9:00 The Retro Lounge	9:00 Thistle & Shamrock
		10:00 Blues Show	10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 Northwest Reports	9:00 BBC Newshour
7:00 Diane Rehm Show	1:30 Pacifica News	8:00 Sound Money	10:00 Sound Money
9:00 Monitor Radio	2:00 Monitor Radio	9:00 BBC Newshour	11:00 To the Best of Our Knowledge
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:00 Healing Arts	2:00 Radio Sensación
City Arts of San Francisco (Tuesday)	3:30 As It Happens	10:30 Talk of the Town	8:00 BBC World Service
Tech Nation (Wednesday)	5:00 BBC Newsdesk	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	5:30 Pacifica News	12:00 The Parents Journal	
Voices in the Family (Friday)	6:00 European Journal	1:00 C-SPAN'S Journal	
12:00 BBC Newshour	6:30 Marketplace	2:00 Commonwealth Club of California	
1:00 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:00 John McLaughlin's One on One	
Pie In The Sky (Tuesday)	8:00 BBC World Service	3:30 Second Opinion	
51 Percent (Wednesday)	8:30 Marketplace	4:00 Bridges	
	9:00 BBC World Service	5:00 To the Best of Our Knowledge	
		8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWS HOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 759-1500

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850

OREGON OUTLOOK
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

WEST COAST LIVE
915 COLE ST. SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

STAR DATE
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AUSTIN TX 78712
(415) 471-5285

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm and Star Date at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

NPR's evening newsmagazine continues.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
NPR World of Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm
Mozartwoche

Concert highlights from the annual weeklong festival held in Mozart's birthplace, Salzburg, Austria.

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

Featured Works

* indicates composer's birthday

First Concert

- Aug 1 T Respighi: Ancient Airs and Dances No. 2
- Aug 2 W Bach: Concerto for Oboe and Strings
- Aug 3 Th Dvorak: Symphonic Variations
- Aug 4 F Prokofiev: Piano Concerto No. 3
- Aug 7 M Mendelssohn: Symphony No. 4. "Italian"
- Aug 8 T Grieg: Violin Sonata No. 2
- Aug 9 W Beethoven: Piano Sonata No. 26, "Les Adieux"
- Aug 10 Th Wieniawski: Violin Concerto No. 2
- Aug 11 F Kodaly: Hary Janos Suite
- Aug 14 M Britten: Variations on a Theme of Frank Bridge
- Aug 15 T Saint Saens: Piano Concerto No. 2
- Aug 16 W Haydn: Symphony No. 100, "Military"
- Aug 17 Th Rodrigo: *Concierto de aranjuez*
- Aug 18 F Chopin: Piano Sonata No. 2
- Aug 21 M Gorecki: *Broad Waters*
- Aug 22 T Debussy*: String Quartet
- Aug 23 W JC Bach: Oboe Concerto in F
- Aug 24 Th Dello Joio: *Meditations on Ecclesiastes*
- Aug 25 F Bartok: Piano Concerto No. 2
- Aug 28 M Beethoven: Symphony No. 4
- Aug 29 T Curtis-Smith: Piano Trio No. 2
- Aug 30 W Bernstein: Symphonic Dances from *West Side Story*
- Aug 31 Th Weber: Bassoon Concerto in F

Sisklyou Music Hall

- Aug 1 T Mozart: String Quartet in G, K. 387
- Aug 2 W Ravel: *Gaspard de la Nuit*
- Aug 3 Th Schubert: Symphony No. 3
- Aug 4 F Prokofiev: Symphony no. 7
- Aug 7 M Brahms: Piano Trio No. 1
- Aug 8 T Stravinsky: *Pulcinella*
- Aug 9 W Weber: Clarinet Quintet
- Aug 9 Th Corigliano: Violin Sonata
- Aug 10 F Rachmaninov: Variations on a Theme of Corelli
- Aug 14 M Copland: *Billy the Kid*
- Aug 15 T Grechaninov: String Quartet No. 4
- Aug 16 W Bizet: Symphony No. 1
- Aug 17 Th Reinecke: Trio in A
- Aug 18 F Mozart: Piano Concerto No. 23
- Aug 21 M Respighi: *Pines of Rome*
- Aug 22 T Debussy*: Sonata for flute, viola and harp
- Aug 23 W Mozart: "Haffner" Serenade
- Aug 24 Th Beethoven: String Quartet Op. 59 No. 1
- Aug 25 F Stravinsky: Violin Concerto
- Aug 28 M Alvars: Harp Concerto
- Aug 29 T Beethoven: Symphony No. 1
- Aug 30 W Gliere: Horn Concerto
- Aug 31 Th Nielsen: Symphony no. 3

HIGHLIGHTS

NPR World of Opera

Aug 5 *The Bartered Bride*, by Smetana

Cast: Gwynne Geyer, Valentin Prolat, Kristinn Sigmundsson, Gaetan Laperriere, Olga Alexandrova, Doug Jones, Valerie Gonzalez. Conductor: Bohumil Gregor. The Grand Theatre of Geneva, L'Orchestre de la Suisse Romande.

Aug 12 *Falstaff*, by Verdi

Cast: Alain Fondary, Barbara Madra, Brigitte Fournier, Claire Powell, Martine Olmeda, Jonathan Summers, Donald George, Rocardo Cassinelli, Gianfranco Manganotti, Henry Runey. Conductor: Jesus Lopez Cobos. Municipal Theatre of Lausanne, Chamber Orchestra of Lausanne.

Aug 19 *The Gardens of Adonis*, by Hugo Weisgall

Cast: Jon Garrison, Melanie Helton, Jayne West, Eric McCluskey, Malcolm Rivers, Kristine Jepson, Rebecca Privatera. Conductor: Hal France. Lyric Opera Center for American Artists.

Aug 26 *I Puritani*, by Bellini

Cast: Ruth Ann Swenson, Stuart Neill, Rebecca Russell, Kristin Sigmundsson, Michele Pertusi, Jeffrey Black, Jan Martin. Conductor: Bruno Campanella. Grand Theatre of Geneva. L'Orchestre de la Suisse Romande.

St. Louis Symphony

Aug 5 Wagner: Prelude to *Die Meistersinger*; Corigliano: Piano Concerto; Tchaikovsky: Symphony No. 1 ("Winter Dreams"). Leonard Slatkin, conductor. Barry Douglas, piano.

Aug 12 Beethoven: Overture to *The Creatures of Prometheus*; Mozart: Piano Concerto No. 23 in A; Barber: *Souvenirs*; Bartok: Concerto for Orchestra. Leonard Slatkin, conductor. John Browning, piano.

Aug 19 Haydn: Symphony No. 99 in E-flat; Vaughan Williams: Symphony No. 1 ("A Sea Symphony"). Leonard Slatkin, conductor. Linda Hohenfield, soprano. James Michael McGuire, baritone.

Aug 26 Ives: Decoration Day; Chopin: Piano Concerto No. 2 in F Minor; Brahms: Symphony No. 1. Libor Pesek, conductor. Eduardus Halim, piano.

St. Paul Sunday Morning

Aug 6 The Kings Singers
Songs from the renaissance to Paul Simon.

Aug 13 Nigel North, lute
Weiss: Sonata in d minor; Prelude, Fantasia and Fuge. Bach: Partita No. 2 in d minor.

Aug 20 The Lafayette String Quartet
Beethoven: Quartet in B-flat; Borodin: Quartet No. 2 in D

Aug 27 Rumillajta
Traditional Andean music.



SAINT PAUL SUNDAY MORNING®

SPEND YOUR SUNDAYS WITH
FRIENDS – invite Bill
McGlaughlin and his musical
guests into your home with
Saint Paul Sunday Morning.
Every week the program
features a satisfying blend of
music and conversation – a
recipe that has created public
radio's most popular classical
music performance program.

Sundays at 9:30am
CLASSICS & NEWS SERVICE

This program is produced by Minnesota Public Radio and distributed by Public Radio International. Saint Paul Sunday Morning is made possible by a major grant from the General Mills Foundation.

THE FOLK SHOW

Join host
Keri Green
as she brings you
the best in
contemporary
folk music.

Sundays at 6:30pm

Rhythm & News

Linda Eckhardt and Tod Davies
bring you

Pie in the Sky

the show that proves if you can get
control of your refrigerator, you can
get control of your life.



Saturdays at 1:00pm on Rhythm & News
Tuesdays at 12:30 on News & Information

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Naturewatch* at 2:30pm.

3:30-4:00pm
Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm
Wednesday: Contemporary Japanese Short Stories

Beginning July 12. Directed by Academy Award Nominee Mako, this series presents 37 stories in English read by 14 top Asian-American actors.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordine's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Riverwalk Live from the Landing

The Jim Cullum Jazz Band and David Holt return with a new season of live concerts devoted to classic jazz.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-1:30pm
Pie In The Sky

Linda Eckhardt and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

1:30-2:30pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:30-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.



AfroPop Worldwide host Georges Collinet

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Aug 3 Hugh Masakela
- Aug 10 Ivan Lins, Dori Caymmi
- Aug 17 Benny Green Trio; Rickey Woodard Quintet
- Aug 24 The Music of Count Basie Revisited
- Aug 31 Claude Williams

AfroPop Worldwide

- Aug 5 Afronauts in Search of Sonic Adventure
- Aug 12 Houria Aichi, Live
- Aug 19 Leave 4/4 at the Door
- Aug 26 Images of Africa in Jazz

Marian McPartland's Piano Jazz

- Aug 6 Ramsey Lewis
- Aug 13 Doc Cheatham
- Aug 20 Alice Coltrane
- Aug 27 Kenny Burrell

BluesStage

- Aug 7 Jimmy Rogers, Robert Ward
- Aug 14 Robert Cray, Honeyboy Edwards
- Aug 21 Ruth Brown, Etta Baker
- Aug 28 Guitar Shorty; A Tribute to Jimi Hendrix

Confessin' the Blues

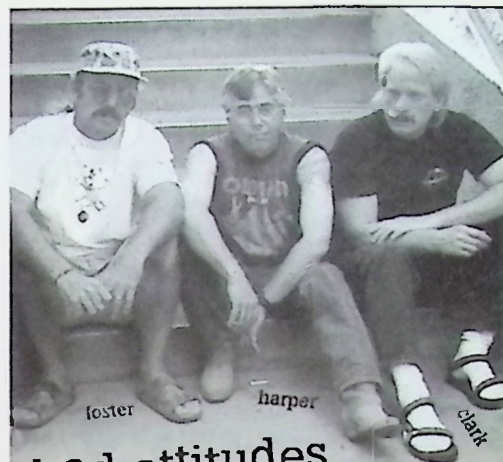
- Aug 6 St. Louis Blues
- Aug 13 Memphis Blues
- Aug 20 Johnny Young's Blues
- Aug 27 The Gospel Sound

New Dimensions

- Aug 6 Quantum Consciousness, with Danah Zohar
- Aug 13 The Search for Meaning and Wisdom, with Tony Schwartz
- Aug 20 Birth and Violence: The Social Impact, with Barbara Fendisen, Bruce Lipton, and others.
- Aug 27 Hearing the Word in an Empty Sky; with Robert Aitken Roshi and Brother David Steindl-Rast

Thistle & Shamrock

- Aug 6 Celtic Fusion
- Aug 13 A Celtic Childhood
- Aug 20 Gaeltacht
- Aug 27 Percussion Excursion



bad attitudes.
great music.

Whether it's Michael Clark's Sunday morning mix of Jazz, Blues and Funk; Tim Harper's Fusion and electronic Monday evening weirdness; or the marvelous madness of John Foster's Full Moon Show; you'll hear the kind of offbeat and wonderful programming that defines public radio.

Join JPR's hip, zany and, yes, even bad volunteer trio on the Rhythm & News Service.

Jazz Sunday with Michael Clark - Sun. at 10am
It Might Be Jazz with Tim Harper - Mon. at 10pm
The Full Moon Show with John Foster - Full Moon Eves at 10pm

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk

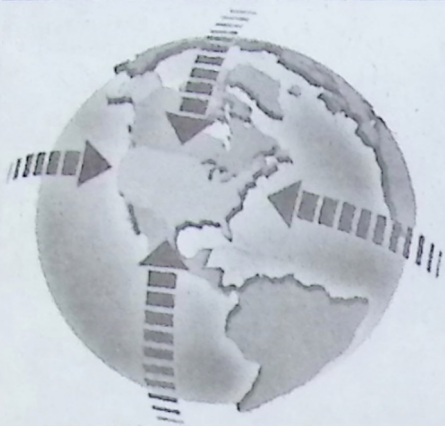


Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the Rhythm & News Service

FROM NATIONAL PUBLIC RADIO

MONITOR



RADIO

Mondays-Saturdays News & Information

Check listings for broadcast times

"Here is a program
that really takes
parenting seriously."

- Dr. T. Berry Brazelton

T H E PARENT'S JOURNAL with Bobbi Conner

The Parent's Journal with Bobbi Conner features interviews with nationally-prominent pediatricians, authors, educators, psychologists, and others who care for and about children.

Saturdays at Noon

News & Information

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am

Marketplace Morning Report

7am-9am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00am-11:00 a.m.
Monitor Radio

11:00AM-NOON

MONDAY

People's Pharmacy

TUESDAY

City Arts of San Francisco

Maya Angelou hosts conversations with leading figures in literature, culture and the arts.

WEDNESDAY
Tech Nation

Host Moira Gunn, a former NASA scientist and engineer, provides this hour of human interest stories and interviews with a technology slant.

THURSDAY
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY

Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

Noon

BBC Newshour

Live from London, a full hour of the day's latest news.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Pie In The Sky

Linda Eckhardt and Tod Davies bring you public radio's first show about food and cooking. If you can get control of your refrigerator, you can get control of your life!

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00PM-3:00PM

MONDAY-FRIDAY

Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm

Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00pm-6:30pm

European Journal

From PRI and Radio Duetsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm

Marketplace

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm

BBC World Service

8:30pm-9:00pm

Marketplace

A repeat broadcast of the 3:00pm program.

9:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.



JPR's Colleen Pyke hosts *The Healing Arts* Saturdays at 10am on the News & Information Service.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal
A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm
Commonwealth Club of California
Lectures and discussions from one of the oldest and largest publicaffairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
John McLaughlin's One on One
Journalist and commentator John McLaughlin interviews prominent newsmakers.

3:30pm-4:00pm
Second Opinion
Matthew Rothschild, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
Bridges, with Larry Josephson
Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm
To the Best of our Knowledge
Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service
News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning
The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour
10:00-11:00am
Sound Money
11:00am-2:00pm
To the Best of Our Knowledge
Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación
Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service
News and features from the British Broadcasting Service.



from the
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Weekdays at 3:30pm
News & Information

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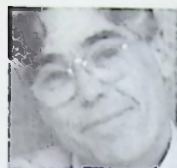
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BACK SIDE OF THE BOOM

Tim Harper

After the Beep

Don't you just hate it when the universe jumps out and slaps you up side the head with realizations about things which you would have never given thought?

Like the other day, for example, I was sitting about doing not much of anything but enjoying my rich southern male heritage — in other words staring off in thin air with a bit of drool on my lips and absolutely nothing on my mind — when my telephone rang. Actually it didn't ring, and therein lay the problem.

My telephone said to me, "You have a telephone call." My telephone has a lot to say, to tell the truth. When I call for messages it greets me and talks to me about all manner of things— from the time my messages came in to how I can deal with those messages. It asks me questions about what I want to do with my out-going message — in other words it, to use the vernacular of the age — interfaces with me.


Now, the larger implications of this situation didn't exactly spring full blown into my mind right at that moment. The next day I had to make a business call and I ended up dealing with a machine that asked me a bunch of questions to which I had to respond both in a mechanical and verbal way. When it was satisfied that I had passed the basic criteria for access to the person with whom I wished to speak, it passed me off to another machine which had me tell it who I was so it could announce me to the human to whom I really wished to speak. Then it instructed me that the person I wished to contact was busy, or on the line, and that if I wanted to, I could leave a message or.... I hung up. I had spent way more time talking to that machine than I had intended to spend with the human I was calling in the first place. Shortly after that I got into a friend's car and the damn thing started telling me that the door was open, at which point I let that damn thing know, in no uncertain terms, that of course the door was open. How did it expect me to gain entry — through the window?

I hope the Japanese computer's English was good enough to appreciate sarcasm.

What all of this made me realize, is that we spend a lot of our time these days talking to machines. Not using them, I mean talking to them. In plain English. And they talk to us. And we listen.

Now, I know what some of you are thinking — "Oh God, another anti-computer type", but that's not it. I like my computer, I'm pretty good with the darn thing. But I have to tell you a strange thing has happened. I've stopped anthropomorphizing machines, especially ones that talk. Now that, to me, is significant. I mean, after all, when an American loses that little bit of humor that marks our national presence things are not good.

See, I'm not upset with machines. I'm getting a bit piqued with us. We've got machines to deal with most of the daily chores of life that we've deemed unimportant and unnecessary, and what's happened is that we seem to have included a large portion of our fellow humans in that category. Now that is a problem. We have forgotten, it seems, that human beings deserve at least a modicum of respect and courtesy, and that this impersonal world of synthesized voices and disembodied receptionists works both ways. It tells us all that flexibility is a thing of the past and that people are less important than some dimly perceived goal of profit-by-the-minute. More importantly, we tell each other that courtesy just doesn't count any more. We don't want to be bothered with that kind of decency.

I don't know gang, but I'd like to know what you think about it all; however, I can't come to the phone right now so leave a message after the beep. 

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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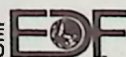
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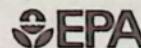
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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 60th anniversary with a collection of Shakespearean, classical and contemporary productions. The eleven-play season runs through October 29. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shakespeare (through October 29); *This Day and Age* by Nagle Jackson (through October 28); *Blood Wedding* by Federico Garcia Lorca (through October 29); *The Skin of Our Teeth* by Thornton Wilder (through October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* (through October 7); *Macbeth* (through October 6); *The Merry Wives of Windsor* (through October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (through October 28); *The Cure at Troy* by Seamus Heaney (through October 29). For information on tickets, membership, or to receive a 1995 season brochure, contact The Festival at 15 S. Pioneer St., Ashland. (503)482-4331

◆ *Dames at Sea* will be presented by the Oregon Cabaret Theatre every night except Tuesdays through September 11. Showtime is 8:30pm. This story of young Ruby's rise to stardom - in one day - has all the elements of those innocent Dick Powell-Ruby Keeler movies: a simple plot line, boffo ballads, Busby Berkeley production numbers and plenty of tap-dancing. For tickets, or a brochure contact the Cabaret (located at the corner of First and Hargadine) or PO Box 1149, Ashland. (503)488-2902

◆ *An Act of the Imagination* by Bernard Slade will be presented by Ashland Community Theatre August 11-27. A successful mystery writer's too realistic account of an adulterous romance makes his family wonder if it might be about himself. A mystery by the creator of *Fatal Attraction* and *Same Time, Next Year*. For ticket information, or a brochure contact A.C.T., 2305

Ashland St., Ste C-105, Ashland. (503)482-7532

Music

◆ Britt Festival 1995 Season runs through September 3. All concerts take place under the stars at the Britt Festival grounds in historic Jacksonville. The Classical Festival with the Britt Festival Orchestra and Peter Bay, Music Director and Conductor, perform during the month of August. Events include The Six Bs on August 4 & 6 at 8pm; Natural Classics on August 5 & 7 at 8pm; Timeless Tales - The Britt Family Concert on August 11 & 13; Postcards from Europe on August 12 & 14; Cavani String Quartet in Recital on August 15 at 8pm; Stars & Star-Crossed Lovers on August 18 & 20 at 8pm; New World Influences on August 19 & 21 at 8pm; and Breakfast with Britt (Sundays) on August 6, 13 and 20 at 9:30am. Also in August - Dance Performances by Momix on August 24 and 25 at 8pm; Alvin Ailey Repertory Ensemble on August 26 & 27 at 8pm; Willie Nelson and Family/Foxfire on August 31 and September 1 at 7:30pm; Leon Redbone/Greg Brown/Baby Gramps on September 2 at 7:30pm; Robert Cray Band/Rory Block on September 3 at 7:30pm. For ticket information, membership, or a season schedule, contact the Britt Office at PO Box 1124, Medford, OR 97501 or call 1-800-882-7488 or (503)773-6077

◆ Jacksonville Celebrates the Arts takes place August 25-27 on the courthouse lawn in Jacksonville. See Spotlight on page 13 for details.

Exhibits

◆ Oregon Shakespeare Festival will continue its

presentation of 20 years of Blacks in American Theatre, an exhibit of 50 photographs by theatre photographer Bert Andrews. The exhibit, which is made available through the National Black Touring Circuit, documents the early acting careers of Cicely Tyson, James Earl Jones, Louis Gossett, Sidney Poitier and many others, and chronicles the history of the Negro Ensemble Company. The photographs will be on display in the lobby and side galleries of the Angus Bowmer Theatre through September 3. The exhibit is sponsored by a grant from US West. For information call (503)482-6811

◆ The Schneider Museum of Art continues its presentation of the Durango Collection: Navajo Textiles through September 15. Museum summer hours: 11am to 5pm, Tuesday through Saturday. Schneider Museum of Art programs are supported by funds from the Friends of the Museum, Southern Oregon State College, a grant from the Oregon Arts Commission and the National Endowment for the Arts. Call for more information. (503)552-6245

◆ Jacksonville Celebrates the Arts takes place August 25-27 on the courthouse lawn in Jacksonville. See Spotlight on page 13 for details.

◆ Rogue Gallery and Art Center will present Sculpture: Kent Reynolds, August 16 through September 9 with a Reception on Friday, August 18 from 5-7pm. Volunteer meeting and Brown Bag Lunch with the artist will be held on Wednesday, August 16. Places, Patterns, Pathways: Charlotte Abernathy/Oils, Watercolors, Pastels continues through August 11. Featured Artist of the Month is Maurice Hicks, Acrylics. The Gallery is located at 40 South Bartlett in Medford. Call for hours and information on future exhibits. (503)772-8118

◆ Wiseman Gallery at Rogue Community College will present Objectified Objects - an eclectic collection August 4-31. Mark Anderson - A body of work addressing the complexities of family relationships - in particular that of father and son. Daniele Fonte - Cracking open the comfortable conventions through which we normally view the world. Heather Reed - Images of aes-

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts



PHOTO: TANIA MARA

Pamela Frank, violin, will perform with the Britt Festival Orchestra in Postcards From Europe August 12 & 14.

◆ Graven Images will feature the chine colle color etchings of Yuji Hiratsuka. Titled "Repeat Performance," the show runs through August 25. Professor Hiratsuka, who teaches printmaking at Oregon State University, has shown in 14 countries and his work is in museums from Tokyo to London. Also featured will be Portland potter Molly Blanding, who specializes in Raku. On August 26, the Gallery, located at 270 E. Main St. in Ashland, will begin its presentation of the prints of Rollin Neighbors. For more information call (503)482-1983

Other Events

◆ Summer Art Classes at Rogue Gallery and Art Center include Watercolor with Judy Morris; Pastel Workshop with Charlotte Abernathy; Watercolor with James Kirk; All that Glitters, Fabric Embellishment with Lee Bales; and Photography with Jim Vecchi. Space for summer classes is limited. Call for further information. The Rogue Gallery & Art Center is located at 40 So. Bartlett, Medford. (503)772-8118

thetic form which critique our perceived reality of gender and the role these images play in establishing and maintaining those perceptions. Lorraine Weglarz - Personal statements concerned with the differences between the female and male psyche. First Friday Reception - August 4 from 6-9pm. Call for more information. (503)471-3500

◆ Firehouse Gallery at Rogue Community College will continue its presentation of Ray Ward's "Collections" - Art which combines images and memorabilia from baseball, American history, and entertainment through August 26. First Friday Reception - August 4 from 6-9pm. Call for more information. (503)471-3525

◆ Annex Gallery at Rogue Community College will present the work of Fred James through the month of August. Call for more information. (503)471-3500

◆ "East Moves West: The Siberian Crossing and the Peopling of the Pacific Northwest," an exhibit of archaeological and animal artifacts will be presented by Dankook University through July. Featuring artifacts from both the Asian and Northwest American sides of the great migratory experience, displays dating back to 10,000-12,500 years will be shown. Much evidence exists demonstrating that among the earliest American settlements were those in south central Oregon. The public is invited to this historical look-back and admission is free. Contributions are accepted. Exhibit hours will be 10am to 3pm, Monday through Friday, or by arrangement. For further information call. Dankook University of America's Exhibition Center, 199 East Main Street, Ashland. (503)488-1326 or 535-6214

Twisters with music from thier latest CD release, *Fire in the Belly*. Call (503)592-2674 for more information.

UMPQUA VALLEY

Music

◆ Centerstage at Umpqua Community College presents its Summer Musical August 4, 5, and 6. Call for information. (503)440-4600

Exhibits

◆ Cass Gallery at 721 Cass Avenue in Roseburg will present the 20 award winning watercolors from the juried spring show of the Watercolor Society of Oregon during the month of August. A Third Thursday Open House will be held August 17th from 4-7pm. the gallery is open Tuesdays through Fridays 10am until 5pm or by appointment. Call for more information. (503)440-3829

ILLINOIS VALLEY

Music

◆ World Beat for World Peace & Ancient Trees will be presented at the Country Hills Resort in Cave Junction on Saturday, August 5. It is the third annual benefit fundraiser for the Siskiyou Regional Education Project. Headlining the event will be O.J. Ekemode and The Nigerian Allstars. Opening for O.J. will be rhythm and blues group Backstreet, and Dr. Ross & The Soul

NORTHERN CALIFORNIA

Other Events

◆ North Coast Arts Workshops in Crescent City will present Maxine Masterfield: Following the Ways of Natural Creation, mixed media beginning-advanced class August 14-18. Hobart Brown: Metal Sculpture, bronze, steel, brass beginning-advanced class August 1-31. For fees and more information on upcoming workshops write to North coast Arts, Inc., 299 I Street, Crescent City, CA 95531, or call. (707)464-4137



O.J. Ekemode and the Nigerian Allstars will perform at World Beat for World Peace & Ancient Trees in Cave Junction.



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FROM NATIONAL PUBLIC RADIO



RECORDINGS

Peter Gaulke

Mr. Lucky

For several years now I have been asking myself, 'Who is this Lucky Peterson.' Lucky Peterson, Hmmm. He has released two solid Alligator Records releases, and another on Polygram Records, all of which make a blues fan take note. I must admit, though, that I don't immediately jump on the bandwagon of new blues players unless they show some amazing promise early on. He is also a multi-instrumentalist and has appeared as a guest artist on a number of blues artist's recordings.

Even though he has some strong work on record, I never really found myself venturing into his music. Until now, that is. Lucky Peterson's last two recordings have come out on the newly revitalized Verve Label, and no longer can I, or any other serious blues fan, afford to dismiss the quality and contribution of Lucky Peterson's music.

Little did I know that at the ripe age of five, Lucky had a recording produced by none other than Willie Dixon. Later, while in his twenties, Lucky Peterson spent three years as bandleader for Little Milton, then three years as bandleader for Bobby "Blue" Bland. Lucky Peterson is not a new player on the blues scene. He is actually a seasoned veteran while still in his thirties.

It is the Memphis sound that he acquired from Milton and Bland which dominates his latest release, *Beyond Cool*. The Memphis sound is complete with a solid performance by the Memphis Horns on 10 of the 12 tracks. This release shows Lucky maturing not only as a musician and bandleader, but as a composer as well. The title track, a well written instrumental, has Lucky excelling on very smooth guitar lines, and providing complementary Hammond B3 filler as well.

Gone are the days when blues artists can simply fall back on the old blues themes of whiskey, women and money, and still be listened to and accepted. Lucky does present these themes on several tracks, but most of his material on this release contain themes that are both contemporary and yet

Lucky Peterson
Beyond Cool
VERVE 314 521 147-2

still burn with authenticity of emotion, passion, and the urgency of legends gone by.

Lucky Peterson pays his respects to the elder bluesmen by covering Roosevelt Sykes' "Driving Wheel" and Robert Ward's "Your Love is Amazing." "Driving Wheel" includes a burning guitar solo by Lucky on top of another superb performance by the Memphis Horns. With no less intensity he also attacks the music of contemporary popular musicians with covers of Jimi Hendrix's "Up From The Skies" and Stevie Wonder's "You Haven't Done Nothin'."

For over two decades now I've been thinking about how great the Gene McDaniels' "Compared to What" would sound if this band or that band recorded it. Up until now, none of them have. Until Lucky Peterson. He not only took the classic, but added *his* vocals, *his* Hammond organ, *his* guitar, the Memphis Horns, and made a funky barn burner that is all Lucky Peterson.

What struck me the hardest on *Beyond Cool* is Lucky Peterson's competency on all instruments. Normally an artist will excel on one instrument and have a working knowledge of others. Lucky Peterson excels on guitar, Hammond B3, Clavinet, electric piano, and tops it off with mature vocal arrangements. He does it all, and composes too. I'm anxiously awaiting the opportunity to see Lucky Peterson live!

Don't expect to kick back, put your feet up, and sip *Beyond Cool*. Much the opposite, this recording will make you want to snap your fingers, kick up your heels, and boogie. This is party music. Enjoy! ☐

Peter Gaulke is the host of *Confessin' the Blues*, heard Sundays at 3pm on JPR's Rhythm & News Service.

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volume—urban routes, freeing competitors to engage in cut-throat competition. It's kind of like the old gas wars elevated skyward.

But does anyone ever really believe that the one-day-only gas war prices will become permanent. No, because the distributors would eventually go broke underselling their product to that degree. Does anyone believe that the airline industry can continue to operate endlessly at a loss? These guys can't even afford to buy new airplanes and are increasingly flying an aging fleet because their operating losses don't permit capital investment.

And now Congress intends to bring benefits of this type of competition to the broadcasting and communication industries which are also extremely capital intensive.

Congress has never entirely understood the communication industries.

First, they can't figure out whether this is a hardware or a software business. They persist in conceiving of the broadcasting and cable industries like they were hardware utilities. In this view these industries just build a big pipe into our home through which "information" is going to gush. Then these same congressional members periodically rail at the poor quality and salacious standards of the programming which travels through that pipe, without ever recognizing that their own legislative view completely ignores the software side of these industries.

In the "regulated" days long gone, the federal government made broadcasters quantify the number of hours they would devote to news, children's programming, documentaries and other variants on sitcoms. When the federal government ceased that type of oversight, broadcasters, not unreasonably, began devoting air time to those things which produced higher ad revenues.

In the late nineteenth century, the United States had a pretty good rail system. It was reasonably corrupt, interfered with national monetary and social policy, and was the beneficiary of major federal largesse, but it ran profitably and did the job. Its excesses, however, gave rise to the term "robber baron" and led to the creation of both federal regulation via the Interstate Commerce Commission and the adoption of the "public interest, convenience and necessity" standard.

In the late nineteenth century, arguably the most critical emerging industry was transportation. The nation was learning how to expand and utilize the huge West and transportation was necessary for that effort to succeed. Which is why the railroad barons' greed and corruption demanded federal controls.

It could easily be argued that today's critical emerging industry is information. Entirely turning

over control of the mass communication information channels which make contemporary society functional, without any federal oversight, would have profound consequences for our political and social future.

Has human nature changed so greatly in one hundred years that a return to an unregulated environment is now deemed safe, desirable, and in the public interest? I have my doubts.

Ron Kramer is Jefferson Public Radio's Director of Broadcasting.

ENTIRELY TURNING OVER
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From p. 13

offerings, to provide a more quiet opening to the festival. On Saturday, a special program of children's music will highlight the morning, to be followed by the sounds of the Balafon Marimba Ensemble on Saturday afternoon, from 2pm to 4pm. Sunday will not lack for musical excitement either, as the popular Rhythm Kings will take the stage during the afternoon.

So, while the dog days of August are still in full force, and the first hints of fall are only slight, you can celebrate the creative process in all of its forms at Jacksonville Celebrates the Arts. And see if you don't feel just a little bit of the old spirits as well.

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COMPACT DISCOVERIES

Fred Flaxman

Schoenberg Without Pain

"Modern music is not modern and is rarely music." So wrote music critic Henry Pleasants in his highly controversial 1955 book, *The Agony of Modern Music*.

Modern music, Pleasants argued, "represents an attempt to perpetuate a European musical tradition whose technical resources are exhausted, and which no longer has any cultural validity. That it continues to be composed, performed, and discussed represents self-deception by an element of society which refuses to believe that this is true."

I think the word "agony" in Pleasants' title must have been inspired largely by the music of Arnold Schoenberg (1874-1951) and his disciples, Alban Berg and Anton Webern. This is ironic, in a way, because Schoenberg began writing such hard-to-take music after reaching a conclusion very similar to Pleasants'—that the European musical tradition was exhausted—that everything that could be said with conventional tonal music had been said, and that it was time to move on to something else.

So, after writing a couple of gorgeous, soaring highly lyrical romantic compositions at the turn of the century, Schoenberg developed the 12-tone row, "invented" more than a decade earlier by another Austrian, composer-mathematician Joseph Hauer. The idea, in simple terms, was to use every note in an octave (both white and black keys on a piano) once before any was repeated, thus doing away with the feeling of a tonic center. One tone was no more important than another with this approach.

Schoenberg's output using this system is often referred to as "atonal," although, of course, it is still composed of tones. What is eliminated is not tones; it is the home base—the dominant key to return to at the end which gives listeners a comfortable feeling of musical fulfillment.

Schoenberg wrote a concerto for piano, another for cello, a fantasy for violin and piano, etc. But none of these were in G-sharp minor, E-flat major, or any other key. As a re-

sult Schoenberg's compositions inspired cat-calls, fist fights and even riots when they were first performed in his home town of Vienna. He and his disciples had to put on their own private concerts and bar critics to keep the peace. They put the agony in modern music... and took the public out.

Schoenberg's music was clearly not for everyone. In fact it almost seemed to be purposefully designed to appeal to no one—pure "art for art's sake."

"If it is art, it is not for all, Schoenberg proclaimed, "and if it is for all, it is not art."

And yet Schoenberg wanted his music to appeal to the public. "There is nothing I wish for more earnestly," he said, than "that my melodies should be known and whistled."

He blamed the performers for his music's lack of acceptance, not the fact that, for most of his life, he wrote completely unwhistleable tunes. "My music is not modern," he was fond of saying. "It is only badly played."

By mid-Century, when Pleasants' book was published, modern music was forced on the concert-going public by conductors who had evidently tired of always presenting the same repertoire and who felt some moral obligation to present "the music of our time." Such pieces had to be sandwiched in between classical works from earlier centuries, otherwise ticket-holders would have come in late or left early—anything to avoid having to listen to one of these atrocities.

There were, of course, many other composers who experimented with different types of dissonant music, as though only through dissonance could they express the feelings of our age. There were a few, like Aaron Copland and Leonard Bernstein, who hedged their bets on immortality by trying both. And there were those out-of-fashion musical conservatives who kept writing tonal music—people who were ignored by the concert halls and record companies at the time but who, with the conservative '90s and the proliferation of compact discs and low-priced, high-quality recording equipment, are finally beginning to be no-

ticed. I mentioned two of these composers last month—Howard Hanson and Randall Thompson.

Before Schoenberg turned to the ridiculous, mathematical, rigidly Germanic 12-tone system, he proved that he could write as hauntingly beautiful, melodious music as any 20th Century composer. And that explains the veracity of the title of a new Telarc release, *The Romantic Music of Schoenberg* (CD-80372). This CD brings together on one recording the two best examples of what a marvelous composer Schoenberg was before he went off the deep, dissonant end. If you are going to have just one recording by Schoenberg in your collection, this should be it: *Transfigured Night* (*Verklärte Nacht*), Op. 4, and *Pelleas and Melisande*, Op. 5, performed by the Atlanta Symphony Orchestra conducted by Yoel Levi.

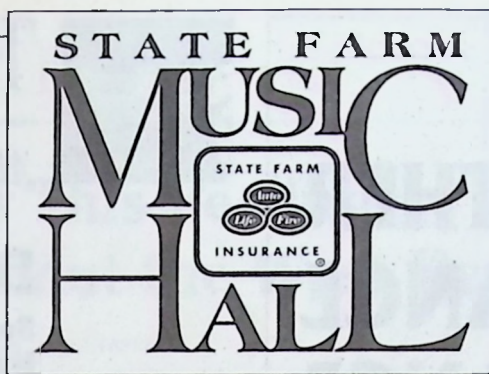
I didn't take immediately to *Transfigured Night* when I first heard the piece many years ago. It may take some people a bit longer than others for the incredibly beautiful melodies and original harmonies to sink in. But, once they do, this piece can hook you forever, and you'll want to hear it over and over again.

I am less fond of *Pelleas and Melisande*, but it, too, makes more and more sense with each playing. I particularly enjoy the lyrical, romantic melody of the third movement, reflecting the parting of the two lovers.

When Schoenberg was rejected by the musical public of Vienna, he went to Berlin. When the Nazis took over there in 1933 he fled to France. There, as a gesture against the anti-Semitic policies of the Nazi regime, he officially returned to the Jewish faith, which he had abandoned in 1921. He ended up in California, living near what is now O.J. Simpson's house in Brentwood, outside Los Angeles, teaching composition at the University of Southern California and then at UCLA until his retirement at the age of 70.

Schoenberg's last compositions abandoned the 12-tone technique, which is exactly what I suggest you do. Then you, too, can appreciate Schoenberg without pain and enjoy some of the ecstasy of modern music... without the agony. ■

Fred Flaxman's *Compact Discoveries* column is also distributed internationally each month to the Internet's Moderated Classical Music List.



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THEATER REVIEW

Alison Baker

Dames At Sea

Book & Lyrics By Geogre Haimsohn & Robin Miller
Music By Jim Wise

Directed by John Stadelman

At the Oregon Cabaret Theatre, Ashland, Oregon

Through September 11

One day when my sixth grade class had thundered down to the library for our weekly music lesson, Mrs. Burroughs announced that we were in for a treat. "Martha," she said, "is going to dance for us." She sat down and played a few bars on the piano, and lo! through the library doors came the legs of Martha Purtlebaugh. The rest of her was no doubt there, too, but in her black leotard and flesh-colored tights her long legs—well, to coin a phrase, they never stopped. On her feet were the ugliest shoes I'd ever seen; they looked like orthopedic shoes, heavy clunkers tied with a funereal black bow. Sheltered child that I was, I had never heard of tapdancing.

But what Martha could do with those shoes! and those feet, and those endless legs! As the piano tinkled she proceeded to clatter across the library in a racket of wonderfully satisfying clicks and clops and ratattattaps. Awed, I looked from her horrible shoes to her face and was stunned. Martha, a shy girl who usually bore the worried frown of an eleven-year-old who was much too tall, was gazing at the back wall with a brilliant, beatific smile.

I don't know what became of Martha Purtlebaugh, but I now can guess what her mother might have had in mind when she paid for Martha's tapdancing lessons. It happens in *Dames At Sea*, when Ruby, a little girl from Utah, makes her way to Broadway and taps across the stage to fame, fortune, and a husband.

You know the story. Act One opens in a 42nd Street theater, sometime in the early 1930's. Aging—er, ripe chanteuse Mona Kent (Ann Evans through July 10; Frances Leah King July 12–Sept. 11) is starring in *Dames At Sea*, and her prima donna behavior is wreaking havoc on the chorus line. A key dancer quits at the last moment, and

producer Hennessey (Adam Kelepolo) is tearing his hair, when onto the stage trots blonde, innocent Ruby (Suzanne Seiber), fresh off the bus from Centerville, Utah. With the kindly intervention of Joan (Kerry Neel), a chorus girl with a heart of gold, Ruby gets the vacant spot!

Add a bit of love interest in the shape



Ann Evans, Suzanne Seiber, and Kerry Neel in Oregon Cabaret Theatre's *Dames At Sea*.

PHOTO: CHRISTOPHER BRISCOE

of Dick (Brad Heberlee), a sailor who—talk about coincidence!—also turns out to be from Utah, and his sailor buddy Lucky (Shane Henry), who turns out to have a thing going with Joan, and you've got the makings of an evening of tapping, smooching, and bursting into song at the slightest provocation.

Don't think that Ruby's rise to stardom is without complication, though. Dick happens to be a writer of terrific little ditties, and Mona Kent sets out to add him to her own entourage, leaving poor little Ruby heartbroken, with nothing but her tapping career before her. Then what should happen but the landlord sells the theater out from under them—and Hennessey and his cast are without a stage!

A complex love life can be a blessing: it turns out that Dick and Lucky are stationed

on a ship captained by...an old flame of Mona Kent! And what better place to put on a show than the deck of a battleship! In Act Two, Mona Kent re-seduces the Captain (Adam Kelepolo again), who, wrapped around her least digit, agrees to anything, anything. But just as the show's about to go on, Mona Kent gets seasick!

I'm not going to give away the finale, but I'll leave you with this question: Will Ruby get her big break?

Directed by John Stadelman and choreographed by Jim Giancarlo, the show seems to have a cast of—well, perhaps not thousands, but surely more than six. A spoof of the Busby Berkeley musicals of the 1930's, *Dames At Sea* is replete with sequins and special effects, and, of course, music. The band—Darcy Danielson on keyboards and Jim Malachi on percussion—accompanies throughout the fifteen songs. Highlights include Dick and Ruby performing a charming duet, "It's You," as they discover their common hometown. And in Act Two, Ruby and company do some delightful twirling of umbrellas in "Raining in My Heart."

But you can see why Mona Kent is the star when she sings "That Mr. Man of Mine" in the first act; and when, in Act Two, she vamps the Captain, and the two of them get down in "The Beguine," she's a sensation. Blonde and blue-eyed Ruby may be the all-American girl, but wouldn't you really rather be Mona Kent?

Dames At Sea first opened on Broadway in 1966, and was the Oregon Cabaret Theatre's premiere production twenty years later. A couple of the scenes grate a bit: the skit about "Singapore Sue" struck me as politically a bit incorrect, and it's interesting to note that the appearance of dames aboard a U.S. Navy battleship doesn't seem particularly outré these days. An example, I guess, of the way popular culture can—despite itself—slip a bit of education between the laughs.

When I went home from school that day and told my mother about Martha Purtlebaugh, and suggested that I might be pretty good at tapdancing if I had lessons, she told me to forget it. "Tapdancing won't put bread on the table," she said. "Typing will be more useful."

And here I sit, typing away, while on some stage somewhere, I'll bet Martha Purtlebaugh is tapdancing her heart out. I hope she made it big. ■

Alison Baker types in Ruch, Oregon.

POETRY

Is This Feeling About the West Real?

BY WILLIAM STAFFORD

All their lives out here some people know
they live in a hemisphere beyond what Columbus discovered.
These people look out and wonder: Is it magic? Is it
the ocean of air off the Pacific? You can't
walk through it without wrapping a new
piece of time around you, a readiness for a meadowlark,
that brinkmanship a dawn can carry for lucky people
all through the day.

But if you don't get it, this bonus, you can
go home full of denial, and live out your years.
Great waves can pass unnoticed outside your door;
stars can pound silently on the roof; your teakettle
and cosy life inside can deny everything outside—
whole mountain ranges, history, the holocaust,
sainthood, Crazy Horse.

Listen—something else hovers out here, not
color, not outlines or depth when air
relieves distance by hazing far mountains,
but some total feeling or other world
almost coming forward, like when a bell sounds
and then leaves a whole countryside waiting.

This poem is from *The Methow River Poems* (Confluence Press, 1995), a pamphlet collecting the texts of seven road signs erected along the North Cascades Highway near Winthrop, Washington. William Stafford died in August of 1993.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
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